

Quarterly News-Letter

The Book Club of California

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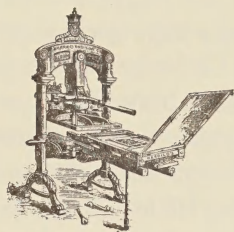
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More BR to JHN

With Notes by Robert D. Harlan



THE JOHN HENRY NASH ARCHIVE in *The Bancroft Library of The University of California, Berkeley*, contains extensive correspondence between Nash (1870–1947) and other printers, including Bruce Rogers (1870–1957). In “BR to JHN,” edited by Kenneth J. Carpenter, six of Rogers’s letters to Nash, dated May 4, 1930, to March 28, 1935, are printed in *The Book Club of California Quarterly News-Letter* (Volume 23, Number 2, Spring 1958, pages 29–39). Most of this correspondence treats Nash’s interest in purchasing from Rogers his original 14-point Centaur matrices as well as his attempt with Rogers’s assistance to locate a small Albion press in London for display in his library. Nash decided not to purchase the matrices, and probably for the same reason the hand press, which Rogers went to some trouble personally to examine: the growing effects of the Depression on his business. If Nash did purchase the press, it is not now part of the Nash collection in *The Bancroft Library*. Earlier, Nash had asked Rogers if he was interested in selling his own small Albion press. Rogers wasn’t. Ironically, perhaps, it is Rogers’s Albion, the gift of the late Valenti Angelo, which is now on display with the Nash collection in *The Bancroft Library*.

For permission to reprint the following Rogers letters, I am indebted to Professor Charles B. Faulhaber, Director, *The Bancroft Library, The University of California at Berkeley*. I am also grateful for the advice of Messrs. Peter E. Hanff and Andrew Hoyem and Dr. Martha Whittaker.

I.

PRINTING HOUSE OF WILLIAM EDWIN RUDGE
MOUNT VERNON, NEW YORK

10 February 1921

Dear Mr Nash,

May I at this late day, and in a proper spirit of contrition for my delay, acknowledge your gorgeously printed Christmas book? It quite throws my own little printing of *Ecclesiastes* into the shade, from which even its brilliant red cover doesn't rescue it. Many thanks for your kindly remembrance of me.

When you get East again you will find me a little nearer to New York than before, and I hope you will not fail to look me up.

Sincerely yours,

Bruce Rogers

I haven't any more than your general address – but I trust it is enough.

Nash's program of sending gift books, produced and distributed "For the Joy of Doing," to patrons, prospective patrons, and other printers was established shortly after he opened his own business in 1916. "Ecclesiastes or the Preacher," published for the 1920 Christmas season, was the most elaborate and expensive to date, employing four-color printing on a heavy handmade paper. Exceptionally, Nash set all of the type himself. Rogers's return gift is Houghton Mifflin Company's Riverside Press edition (1911) of "Ecclesiastes or the Preacher," which he designed. His inscribed presentation copy is deposited in The Bancroft Library. At this time Rogers enjoyed a productive and agreeable association with William Edwin Rudge.

II.

THE COFFEE HOUSE
54 WEST 45

Dec. 9, 1922

Dear Mr. Nash,

I am unconscionably long in thanking you for the magnificent gift of the Boccaccio *Dante*. Surely no such gorgeous book has ever before been distributed with

such a lavish hand, at least by a printer's hand, and I am, correspondingly, barren of words wherewithal to express my appreciation of your generosity – so all I can do is say simply “thank you.”

What do you want, or expect me to say of the book itself? I wonder. It almost goes without saying that a book from your press is sure to be immaculately perfect in workmanship—we have come to expect that, as a matter of course—though some of us realize that never *is* a matter of course, but a matter of unceasing vigilance and effort.

As for the rest, it is a matter of individual taste—and you know “De gustibus non [est] disputandum.” Therefore will you, without the least bit of heartache, let me say what I think of the type – that not being your production? Frankly I don't think it quite bears out your view as to a “spotless” page. Every capital, almost, constitutes a spot, to my eyes, as do the l.c.w's. Then the setting of the letters is too wide. I wonder if you have ever seen this type as it was originally cut at an exposition in Turin when it was cast as a much narrower set. It was vastly better, in my opinion, though even then I shouldn't call it an ideal type. It has a nice unprofessional look, and that is about all I am prepared to say for it. Ratdolt's Gothic type is beautiful, but I don't think his roman was, and this type should never have been produced in larger sizes. I think they are too gross for anything but poster work.

I hope you don't mind my thus airing my private convictions, though you could, of course, twist it into the discovery of a bad truth in the mouth of a gift horse—but the whole animal is a noble beast nevertheless, and I'm proud to have it in my collection.

Always and very sincerely yours,

Bruce Rogers

John Henry Nash, Esq.

Nash's most ambitious gift book is his 1922 edition of Boccaccio's Life of Dante in the Philip Wicksteed translation. It employs Inkunabula type, a version of a recutting by Raffaello Bertieri of Turin, Italy, of the roman of Erhard Ratdolt. In his “Apologia Withdrawn!”, one of three promotional pieces antedating publication of the Life, Nash states that his use of the Inkunabula avoided black spots in it [the text] to distract.” Rogers, of course, did not agree. Nash sold his Inkunabula type to the Grabhorn Press in the 1930s. It is now in Andrew Hoyem's possession.

III.

Printing House of William Edwin Rudge New York



Feb 11 1925

My dear Mr. Nash,

Your truly regal edition of "The Heathen Chinees" has reached me quite safely and undamaged. I can't think of any adjectives to apply to it less than "splendid" or "magnificent" and they don't do it justice. It seems like John Henry Nash at his N'th power – or is there an N'ther one still to come?

Many thanks for letting me be one of the 250.

I can't hope to compete with you in splendour – I can only try to get a little fun out of (and sometimes try to put a little into) the things that fall my way to do while earning a modest living – but, such as the latest one is,* I send it to you with my best wishes.

Sincerely,

Bruce Rogers

*The Monotype Co. have no doubt sent you the regular edition.

Nash's edition of Bret Harte's The Heathen Chinees received high praise from all quarters. Rogers reciprocated with Venetian Printers: a Conversation on the Fourth Day of the Bibliographical Decameron of Thomas Frognall Dibdin with Annotations, one of 233 copies privately printed by Rogers with the permission of the Lanston Monotype Machine Company. The typeface is the recently released Italian Old Style by Frederic W. Goudy. In his "Printer's Note" in this work Rogers seems to have reversed his negative opinion of Ratdolt's roman, stated in the previous letter, in observing that "the new typeface...reminds me most strongly and admirably of Ratdolt's fine Roman." The pamphlet was printed at the Press of William Edwin Rudge. Its design is vintage Rogers: elegant, ingenious and, in its use of ornaments, whimsical. Rogers's inscribed presentation copy is deposited in The Bancroft Library. If Nash received a copy of the Monotype Company's regular edition, it is not now part of his collection.

IV.
FOUR WEST FORTIETH STREET
TELEPHONE 7126 LONGACRE

16 Clifford's Inn. London E.C.

March 30, 1931

My dear Dr. Nash,

One of the most prominent type-founders of Germany has just come to see me, wishing to buy the original Centaur type, which it seems he greatly prefers to the Monotype version.

I told him that you and I had exchanged letters, last year, on the same subject, but that you were not then ready to come to a decision. You mentioned, I remember, being engaged in house-building, which you hoped to have completed this spring, and then could tell better whether you really wanted the type or not. I suppose it is now Spring, though the temperature here at present is not my suggestion of that season. At any rate, owing to his (the German's) unexpected proposal, I am writing to ask if you *are* any nearer a decision than when you last wrote about it. I do not have to give him an answer within any stated time but I suppose he would like to know within a reasonable time after I had communicated with you, as I told him you had at present the refusal of the type. So I would naturally like to hear your decision.

If you *do* decide to take it, the actual transfer could await my proposed return to the U.S., probably in June, as it would be more satisfactory for me to look at the matrices myself and assure myself that they were all in order.

You should really see the magnificent exhibition of modern printing at Bumpus's book store here, now. Unfortunately the U.S. is not very adequately represented, but your 3 vol. *Dante* and one or two others of your books hold their own most satisfactorily against the best English and German presses.

With best wishes

Sincerely yours

Bruce Rogers.

At least three German type-foundries could have produced Rogers's prominent visitor: Gebr. Klingspor of Offenbach am Main and, in Frankfurt am Main, the D. Stempel and Bauer firms, each of which employed highly qualified typographers and had an interest in historical and contemporary typefaces, producing adaptations of the former and distinguished examples of the latter. Modified to American standards, some of these typefaces enjoyed a brisk American market, to the considerable discomfort of the American Type Founders Company. The Bauer firm even operated a sales office in New York City. Why might one of these firms have had an interest in the matrices for the 14-point Centaur type, particularly since the Monotype Company had recently manufactured a series of Centaur in other sizes? First, of course, it was the original Centaur, and the Monotype versions were not universally admired. Possibly it was intended for display. The Klingspor firm had already exhibited archival interests that might have put the matrices to that use. Perhaps the intention was to cast the Centaur type for the existing American market. Or, as modified to German specifications, the type may have been intended for sale to a German market. A feasible candidate for Rogers's German visitor is Karl Klingspor (1868–1950), "an artistic and commercial genius" who in Stanley Morison's estimation was the person most able "to raise to a permanently high level throughout the world the whole type-founding trade – the

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essential basis of fine printing.” (Both quotes are from page 22 of David Pankow’s essay “The Twentieth-Century Type Specimen” in *The Art of the Type Specimen in the Twentieth Century*, New York: Typophiles, 1993.) Another possible Klingspor is the younger Carl Hermann (1903–1986) who with the sponsorship of Mackenzie & Harris served an apprenticeship with the Grabhorn Press in 1927–1928 and who had an awareness and appreciation of contemporary American typefaces. The Klingspors’ associate Rudolf Koch (1876–1934), the brilliant calligrapher, typographer, and teacher, provides a possible, if hypothetical, bridge between Rogers and them. On April 10, 1930, a month before Rogers opened negotiations with Nash, Koch gave a talk in London before the prestigious bibliophilic society the Double Crown Club. In the audience was Rogers, an honorary member (*Philobiblon*, Volume 4, Number 1, 1932, p. 24). Perhaps Koch and Rogers discussed Rogers’s interest in selling the 14-point-Centaur matrices. And perhaps Koch relayed this information to the Klingspors.

Nash released Rogers from his right of refusal of the Centaur in his letter dated 4 May, 1931.

John & Edward Bumpus, Ltd., was one of London’s premier book stores. Nash’s Dante is in four volumes, not three.

V.

New Fairfield, Conn.

Oct. 4, 1931

Dear Mr. Nash,

Mr Bullen has forwarded to me your recent letter, addressed in his care.

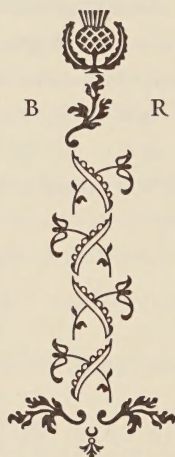
The only likeness I have of myself is a rather poor photogravure print, made hurriedly by the Monotype Corporation for a farewell luncheon they gave me in London. It is rather dark in printing, but will perhaps answer your purpose. As ink runs on photogravure paper I have signed it in pencil, instead.

With best wishes.

Sincerely yours,

Bruce Rogers

Henry Lewis Bullen (1857–1938), the creator and custodian of the American Type Founders Company Typographic Library and Museum, was one of Nash's most enthusiastic advocates. His standing in the printing community was very helpful to Nash's reputation. The inscribed photograph is deposited in the John Henry Nash Archive, The Bancroft Library.



DR. ROBERT D. HARLAN is professor emeritus, School of Information Management and Systems, University of California, Berkeley.

Two Illustrated Cookbooks and Four Appetizing Reads

by Adela Spindler Roatcap



IF ANYONE CAN PREVAIL UPON YOU – not only to admire your vegetables but to eat them as well, it's the combination of Alice Waters's French-country inspired "classic nouvelle California cuisine" and David Lance Goines's tantalizing and delightfully decorative illustrations. This duo, once members of Berkeley's rebellious youth, have by now become Berkeley institutions. Founder and owner of Chez Panisse, Alice Waters continues to share, in a series of cookbooks, her passion for locally grown seasonal ingredients, cleverly and imaginatively prepared and presented on attractive dinnerware designed by artist David Lance Goines. A few blocks from the restaurant, David is usually to be seen working, as he has done since 1968, at his Saint Hieronymus Press. He does calligraphy, designs and prints posters and graphics, creates stained glass windows and writes books as well as many articles. About thirty-five years ago when I was a student at U.C. Berkeley, Ludwig the dog kept watch over the fountain across from Sproul Hall, when real Hippies were "dropping acid" on Telegraph Avenue and our elders feared for what would become of this poor world as our generation took over, David Goines began creating his unique artistic style – Art Nouveau-like lettering and simplified forms surrounded by strong outlines or flat, two dimensional shapes and compositions expressed in restrained, harmonious colors. At the end of the sixties, David and Alice published a folder, *Thirty Recipes Suitable for Framing*. And so we all did. We framed them or simply used them as wallpaper side by side with those amazing psychedelic posters and handbills advertising the goings-on at San Francisco's Fillmore or Avalon Ballrooms – and many other Bill Graham extravaganzas. When the psychedelic years entered into legend and we repainted our walls in pastel colors, the *Thirty Recipes Suitable for Framing* became rarer than hen's teeth. But you

can still get copies of *The Clay-Pot Cookbook: A New Way Of Cooking in An Ancient Pot* and of the other books designed by David Goines. He created covers for *Bread Alone: Bold Fresh Loaves from Your Own Hands*, *Chez Panisse Cooking: New Tastes and Techniques*, and for *Chez Panisse Desserts*. And then there is the remarkable series of over thirty posters celebrating, year by year, the success of Chez Panisse. They can all be seen on David's website, www.goines.net And, from July 14 to September 5, 2003, the Book Club's rooms displayed the preparatory drawings, the woodblocks and the finished illustrations for two of Alice Water's famous cookbooks—*The Chez Panisse Café Cookbook* and *The Chez Panisse Menu Cookbook*. On Monday, July 21, from 5 to 7 p.m., David Lance Goines was at the Club for a reception honoring his work, willing to finally add his signature to those pristine copies of *Thirty Recipes Suitable for Framing* which, surely, some of our more perspicacious members refrained from pasting onto their kitchen walls. Club members will recall receiving in the mail a card designed by this artist—perhaps an inducement to begin collecting Alice's and David's beautifully illustrated cookbooks.

Many of us have a “thing” about cookbooks. Looking at the mouth-watering illustrations is one thing, (each photograph is worth ten thousand calories) reading the recipes is another, and going into the kitchen to achieve such culinary masterpiece as are usual at Chez Panisse is – well, are you ready for such a feat of discipline? Reading a cookbook opens a widow to the imagination. So – why not join Marcel Proust for a cup of tea and some fragrant Madeleines? Or – how about having lunch with Claude Monet at Giverny? Begin by reading *Monet's Table*. You join the Impressionist master as he grows his own produce, fusses about cheeses, discusses the right aging of game and poultry (he might even invite you to a hunt), writes out his own recipes, divulges his ideas about how to create a balanced menu, designs the color scheme for his dining-room, points out to you his favorites among his collection of Japanese woodblock prints which adorn its walls, specifies the right nuances of yellow or blue for his porcelain – or, as he was famous for doing, argues incessantly with his cook.

Up at dawn to admire the nuances of light reflected in the clouds and on the waterlilies under his Japanese bridge, Monet was known to develop a mighty hunger by the time the sun was high in the sky. Think of Claude, his wife Alice, and their many important guests who found their way to Giverny, seated at a table laden with good French wines, excellent cheeses, his favorite stuffed white onion appetizers, leek and potato soup, *boeuf à la mode*, *vert-vert* (green frosted layer

cake), *galette aux pommes*, *glace à la banane*, etc. The great man was known to laugh heartily while pontificating vociferously on the art of eating, drinking, growing apples, and so on – because, let's face it, before he became a famous artist, Claude Monet was already French – and a gourmand.

Or let us consider another famous French gastronome, Count Henri de Toulouse-Lautrec, who, had he not immortalized the Moulin Rouge in paintings and posters, might have gained a place among the heroes of classic French gourmandizing simply because, after his too-early boozy demise, his good friend Maurice Joyant compiled Lautrec's recipes, his sketches and his drawings related to food, and published *The Art of Cuisine* – which has appeared in countless editions. Count Henri's recipes do require a sense of humor. Take his "Stewed Marmot," for example. After skinning the gopher-like beast, you might save its fat to rub onto sore knees, distressed ankles and painful sprains, says Count Henri, or onto the bellies of pregnant ladies. You might use up the fat to restore vitality to leather shoes, old valises and, specially important to book-lovers – faded book bindings. Proceeding to "Fried Squirrels," Lautrec advises you to catch a brace of squirrels, remove their innards, roll their carcasses in lard and brown them in butter in a large copper saucepan. When the meat is golden brown, salt it and cook for an hour or so on a very low flame. Spice lightly and enjoy their "exquisite, nutty flavor." The next course is "Angels on Horseback," an aphrodisiac consisting of oysters on ham over toast squares. Thirsty? The Count suggests "Holy Water" made right at home by boiling rosewater and sour wine (verjuice). Flavor with ginger and marjoram. The *pièce de resistance* in this "not for the squeamish" cookbook is "Barbecued Saint." But–beware of false prophets. A "true" saint will ask to be turned over when done on one side, as Saint Laurence is said to have done while his Roman torturers were roasting him alive. (The origin of Larry's Bar and Grill?)

I've particularly enjoyed reading Marie Alexandre Markevitch, *The Epicure in Imperial Russia*, printed letter-press in 1941 at San Francisco's Colt Press. Here one learns everything one needs to know when the Tzar or his Tzarina come to dinner. For instance, how would you serve the caviar? Grand Duchess Marie Alexandre tells us how:

Black caviar, pressed, is served on small slices of melba toast. Gray caviar, in grains, is served fresh, in a glass receptacle buried in chipped ice, surrounded by slices of lemon. Red caviar is served in shells of puff-paste ornamented with branches of green dill.

Ah – but Imperial Russia did not survive by caviar alone. Each Spring, the Grand Duchess tells us, while at one's country estate, one indulged in a great slaughter, a veritable "sacrifice" of corn-fed pullets. These little birds were lovingly referred to as "the great martyrs." Here's how the boyars stuffed their Spring pullets:

Obtain some Little Russian bacon, that is to say, bacon which is completely white, without the least pink color. This is cut in the form of long sticks, and is eaten by the Cossacks with their black bread. That is the explanation of the legend, prevailing to the present day in France, which attributed to the Cossacks the custom of 'eating candles.'

Cut these candles in long strips, slide them under the skin as is done for truffles. Stuff the pullets with a dressing....

Marie Alexandre goes on to tell us how to prepare suckling pigs, (one for every two people at your table), pheasants in cream sauce, partridges and heathcocks; how to make "lark butter" by gently roasting "two dressed larks in one quarter-pound of butter," how to make dishes with political flavors—"Red Russian Bouillon" or "Tea-Bombe," and how to eat the Smoked Bear or Reindeer Loins which can be bought in the best of Russian food-shops. Bear and Reindeer are "eaten in very thin slices."

Russian cooking, says the Grand Duchess, derives from the "surprisingly refined" cuisine of Viking Norsemen. She comments on the strong physical resemblance between the Viking Prince Rurik, who founded Russia in 862, and the Norman King of England, William the Conqueror, who, she says, was "just another Viking." In "Ritual Dishes" and "Characteristic Menus," Marie Alexandre warns us that Russian Imperial cuisine was of a different spirit and scale than Western European or American cooking. Definitely no pizza, no hamburgers, and no fries.

Among my favorites is a cookbook by Margaret Mitchell, the famous authoress of our quintessential Southern saga, *Gone With the Wind*. Miss Mitchell, during her early, penurious period as a journalist, gratefully accepted an assignment to write down the recipes she had learned at her mother's knee. In 1932, the Aluminum Cooking Utensil Co., makers of Wear-Ever pots and pans, published her slim volume, *Things You Have Always Wanted To Know About Cooking*, and distributed the book gratis as an advertisement of their wares. To underscore the

aluminum theme, this little book was designed in elegant Art Deco style, adorned with silver and blue illustrations on glossy cream-colored paper. Some sources have indeed suggested that Margaret Mitchell would never have stooped so low as to write a cookbook. You may check this out for yourself: the Atlanta belle's famous signature is embossed on the cover and her photograph is reproduced on page 5.

"Do it this way," Miss Mitchell advises us—"paté de foie gras should be served from the pot it comes in." And caviar should be mixed with finely chopped onion in proportion of two-thirds caviar to one-third onion sprinkled with a bit of lemon juice. The Duchess would be aghast! What delicacies did Scarlett O' Hara serve to Rhett Butler? Was it "chicken liver collops"? Fiddle-dee-dee!! Here's how she did it:

...cut the livers in two, being careful there's no gall on them. Dip them in fine sugar and then in flour. Fry them in a "Wear-Ever" aluminum Frying Pan. These are perfectly great.

Mitchell differentiated a real omelet from an illegitimate one: "Don't beat the eggs separately. Doing this doesn't make an omelet. It makes an illegitimate soufflé." One has to know these things. In "What it means," Miss Mitchell defines "Supreme":

The best part, cooked superbly...a supreme of chicken. The breast and filet, with the upper part of the wing attached, cooked in butter and wine or baked in cream, and served with a rich sauce.

Try it. It may be a cholesterol-laden disaster for your heart but the chicken will be supremely delicious! Does Fried Chicken have religious connotations? Years before the Colonel appeared on the fowl horizon, Miss Mitchell described it as "Beloved of all Southern Cooks and an adopted dish at all points, North, East and West." Is this Scarlett O'Hara's foolproof recipe for "real" Southern Fried Chicken?

Wash it, cut in quarters, wipe dry and rub with butter. Put it into a paper bag with some flour and shake vigorously.... Put the chicken into a frying pan and brown all over in a little hot fat. Then add a cup or two of water, salt and pepper the chicken lightly and cover. Put over a low flame and cook until very tender. Add more water as needed to make enough for gravy. Take out the chicken and thicken the gravy in the pan. Season and serve....

Despite her luscious Southern recipes for Chocolate Cakes, Spongecakes, Down Home Shortcakes, Strawberry Chantilly, Lemon Tarts, and Apple, Cherry, or Coconut Cream Pies, Margaret Mitchell tells us that, in her opinion, "it's cheese that makes the best finish." A beautifully designed and printed little book that will make your mouth water! That you might enjoy!



BOOKS MENTIONED

Paul Bertolli with Alice Waters, *Chez Panisse Cooking: New Tastes and Techniques*, Random House, 1988

Claire Jones, *Monet's Table, The Cooking Journals of Claude Monet*, Simon and Schuster, 1989

Maurice Joyant, *The Art of Cuisine*. New York, Holt Rinehart & Winston, 1966

Daniel Leader, et al., *Bread Alone: Bold Fresh Loaves from Your Own Hands*, William Morrow and Company, 1993

Georgia MacLeod and Grover Sales, *The Clay-Pot Cookbook: A New Way Of Cooking In An Ancient Pot*, Atheneum, 1975

Marie Alexandre Markevitch, *The Epicure in Imperial Russia*, The Colt Press, 1941

Margaret Mitchell, *Things You Have Always Wanted To Know About Cooking*, The Aluminum Cooking Utensil Co., 1932

Lindsey Remolif Shere, et al., *Chez Panisse Desserts*, Random House, 1985

Alice Waters, *The Chez Panisse Menu Cookbook*, Random House, 1982

—————, *The Chez Panisse Café Cookbook*, Harper Collins, 1999

—————, *Thirty Recipes Suitable for Framing*, Saint Hieronymus Press, 1970

DR. ROATCAP is the Club's Chairman for Exhibitions; she teaches art history at the Fromm Institute.

Reviews

The Oak Knoll Press continues its outstanding record as a publisher of high-quality books-about-books, many of them produced in conjunction with the British Library. This season's haul is a particularly rich one for us. All books mentioned can be secured from the Oak Knoll Press, 310 Delaware Street, New Castle, Delaware 19720.

The text of a handsome volume by Ray Desmond, ex-Librarian at Kew's Royal Botanic Gardens, *Great Natural History Books and Their Creators* (176 pages, \$39.95), stresses the difficulties under which classic plate books of flora and fauna were published in Great Britain. These were labors of love, with naturalists like Mark Catesby having to learn not only to paint, but also to engrave copper plates and color the resulting prints himself. All because men like him, all too often, were at the mercy of too few backers, patrons like Sir Joseph Banks and Sir Hans Sloane; an inadequate number of subscribers (some of whom were bound to renege on their promises to pay); and plagiarism and outright piracy in the book trade, despite the Copyright Act of 1710.

Proof that these books were as much art as natural history is demonstrated by the forty-seven black-and-white illustrations and sixty-nine full-color plates reproduced here. The text and pictures pay attention to European, Indian, and East Indian botanica, etc., as well as to that of the New World, featuring J. J. Audubon and his rival, Catesby. There is plenty of information on both interesting American artist-naturalists, with a whole chapter devoted to Audubon.



The Doves Press, a wonderful study by Marianne Tidcombe (272 pages, \$120), recalls John Henry Nash's (1929) work *Cobden-Sanderson and the Doves Press*. Ms. Tidcombe's book is a salute to that outstanding private press, which was inspired, in part, by William Morris's Kelmscott Press. It is also the story of the stormy relationship of Cobden-Sanderson and Emery Walker. This was ended when the former secretly, by night, tossed a ton of Doves Press type, punches, and matrices into the Thames from Hammersmith Bridge (1916), a parcel at a time, of course, in order to prevent them from falling into the hands of his ex-partner after his (T. J. C-S's) death.

But the volume is also the fullest account yet of the famous press and one that is bolstered by a detailed descriptive bibliography of all forty books that it produced. We should be particularly grateful to the author for reminding us of the importance to the press of the superb young calligrapher Edward Johnston. The Doves Press declined going along with Klemm's Gothic medievalism, preferring a simple but elegant modern style of type.

The author has spent some thirty years in researching this book, which includes one hundred black-and-white illustrations and eight pages of color. The long period was necessary because Emery Walker left virtually no papers to peruse and Cobden-Sanderson deliberately destroyed many records of the Press. (See also Barbara Jane Land's note on this work under "Gifts & Acquisitions.")



The History of the Golden Cockerel Press. 1920–1960 (288 pages, \$110), by Roderick Cave and Sarah Manson, is as important a book as it is an interesting one. It is the first complete account of the progress of Golden Cockerel Press from its start as a cooperative venture of four craftsmen (three of them women) to its sale to American publisher Thomas Yoseloff. It quickly became a normal private press, no longer a co-op, and in its forced sale of 1924 it became the property of its best illustrator, Robert Gibbings. He and Eric Gill quickly made the press not just successful, but world famous. This was more for its art-illustration and decoration – than for either book design or typography, although both were excellent.

The whole story is here, book by book, told in chronological fashion with careful and critical attention paid to each title, plus perceptive comments on exhibitions, the varying quality of presswork and illustration (even to inking and depth of engraving, etc.), and difficulties with authors. A complete bibliography closes out the text.

Gibbings and Gill remain the stars of the enterprise, but the partners to whom a strapped Gibbings was forced to sell in 1933 were gifted individuals, too. Christopher Sandford and Owen Utter chose new artists of the caliber of Gill and Gibbings for their books – Buckland Wright, Eric Ravilious, David Jones, and Paul Nash. The press became known for its sensual illustrations (nudes), but it deserves to be recognized for its fine books on the sea, thanks to Utter's personal interest in maritime history – HMS *Bounty*, Captain Cook, the wreck of the *Essex*, the *Challenger* expedition, and so forth.

Besides reprinting classics, the press welcomed poetry and prose from contemporary writers like H. E. Bates, Richard Hughes, T. E. Lawrence, and, especially, A. E. Coppard. Titles varied in quality, of course, but several were masterpieces, including *Four Gospels*, *Salammbô*, and *Canterbury Tales*.



The decoration of mass-produced books with cloth covers is an interesting sidebar to the story of art during the Victorian era. We now have a descriptive bibliography to extend the works of Ruari McLean and Douglas Bell on Victorian book design. *Victorian Decorated Trade Bindings, 1830-1880* (304 pages, \$98) is by Edmund B. King, a librarian at the British Library. He describes in great detail more than 750 titles, plus examples of bookbinders' tickets, and treats signed, initialed, and unsigned art work. King's focus is on the exceptional work of such artists as Walter Crane, Owen Jones (author of *Grammar of Ornament*), John Leighton, particularly, and even Dante G. Rossetti of the Pre-Raphaelites. Many of the binding decorations were made by the illustrators of the books who were, occasionally, like Charles Henry Bennett, authors of the texts. There are only a few examples of the work of Crane and Rossetti, but more by Jones and still more by Bennett. But Leighton dominates the study.

John Leighton was perhaps the perfect book-cover artist. A calligrapher and letterer, this skilled graphic artist was as original and imaginative as he was proficient. He was also prolific, thanks in part to being long-lived (1822–1902). Amazingly, he designed book covers from 1845 until 1902! Leighton tried his best to tie his cover designs to the subject matter “inside” and, where possible, he introduced humor to his vignettes and so on.

The development of book cloth that accepted blocking and embossing began in the 1830s, but it was Britain's Great Exhibition of 1851 that brought about “creative explosions” in the art and craft as the market for books, in general, began to grow enormously. There was much gold lettering to spines and covers, along with Gothic Revival flourishes, as is evident from King's 210 illustrations, both black and white and in color.



The Pleasures of Bibliophily (320 pages, \$59.95), edited by Nicolas Barker, is an anthology whose chapters are articles drawn from the first fifty years of *The Book Collector*. (The feature of this journal that most appealed to this reviewer was its

series on “Uncollected Authors.” Alas, no example is reprinted here.) Most of the pieces on collectors and collections, authors and books, and an occasional dealer in antiquarian books, are British. But Americans are present, too. Harvard’s William Jackson tells the story of Philip Hofer as a collector, while Arthur Freeman corrects A. Edward Newton’s errors in regard to Harry Widener’s very last purchases of rare books before sailing to his death on the *Titanic* in 1912.

The Book Collector was born in 1952, thanks, in part to the enthusiasm and support of a best-selling author who was also a book collector, 007’s Ian Fleming. He was, of course, aided and abetted by more obvious bibliophiles, including Percy Muir, John Carter, and, particularly, John Hayward.

RICHARD H. DILLON, Past President of the Club, is a frequent contributor to these pages.



To Have and to Hold: An Intimate History of Collectors and Collecting by Philip Blom. Woodstock and New York, The Overlook Press, 2003; \$27.95.

Collecting seems like such a mundane activity, such an integral part of our lives, that many of us suppose that humans have indulged in it throughout history. But according to Philip Blom’s *To Have and to Hold*, collecting by individuals is a relatively recent phenomenon. The first true collector may well have been Abbot Suger of the Abbey of St. Denis near Paris. In the early twelfth century, he amassed a considerable collection of religious relics, such as Solomon’s cup, as well as curiosities like a unicorn’s horn. For later medieval collectors, beautiful art that glorified God was the appropriate content of a collection. With the advent of the Renaissance, collections more frequently came to consist of secular material. These were unusual or foreign objects, such as shells, plants, bones, stones, gems, or preserved animals. By the year 1600, it had become fashionable for wealthy individuals to have elaborate “cabinets of curiosities” in which their collections were stored.

Rudolph II, who was crowned Holy Roman Emperor in 1575, was probably the first “mega-collector.” He was an almost maniacal accumulator of seemingly everything: gems, coins, antiquities, art, natural curiosities, and more. He sent his agents all over the known world to gather objects for him. Eventually the collection outgrew the emperor’s castle and several new buildings were required. Rudolph’s collection was typical of the early modern period in that it was universal or all-inclusive. There was no unifying theme or system of classification for the great mass of

material. Sir Hans Sloane (1660–1753), a man of immense curiosity and wealth, was another universal collector. He amassed one of the greatest collections in Europe, which eventually formed the backbone of the British Museum. The catalogue of Sloane's collection alone occupies forty folio volumes. In addition to forty-two thousand books, he had Egyptian antiquities, fossils, ancient coins, and a vast collection of preserved plant and animal specimens. Botanist Carl Linnaeus (1707–1778) had visited Sloane's collection and decried its "complete disorder." Linnaeus was one of the first to focus his own collection on one main theme, in his case plants. He devised a system for classifying them, which became the basis of modern biological nomenclature.

To Have and to Hold "rounds up the usual suspects" of collecting history, including (among others) John Tradescant, John Soane, Henry Huntington, and William Randolph Hearst. Yet even the reader who knows their stories will not be bored. Blom writes with such a light touch and wry humor that the pages seem to fly by effortlessly. He does not dwell on auctions and sale prices. Rather, he concentrates on what motivated each of these people to invest so much money and energy in their collections. As a collector, I find Blom's musings on the question of why we collect to be the most interesting aspect of the book. The most noteworthy of these thoughts are discussed below.

For Blom, the knowledge of our mortality and our subconscious desire to fend off death is a major motivating factor for many (and perhaps most) collectors. Our bodies rarely last a century, but our collections are potentially immortal. "What we collect...is both instrument of our survival beyond the grave and the very reminder of our inexorable end." (p. 190). Charles Wilson Peale (1741–1827) was an American artist who collected both art works and biological specimens. His paintings clearly showed his preoccupation with death. He established a museum which contained over one hundred thousand objects, including a wax model of himself. Peale's evident concern was to cheat death of its triumph by remaining present, at least symbolically, in his collection.

Many collectors are motivated by a need to be in control. Although much of the real world is both unmanageable and unpredictable, a collection is a microcosm that we can control. Each collector decides what goes into his collection, what is excluded, how the collection is organized and displayed, and who is admitted to view it. It is as if he – or she – were a deity in his own constructed world. The collection affords a feeling of being in charge.

Power is closely related to control. Some collectors value the “chase” for an object, as long as it ends in the victory of acquiring it, thus demonstrating the collector’s personal power. Once the object has been acquired, the thrill fades away and a new search must begin.

The objects in a collection, but especially books, provide a symbolic connection to another time, another place, and another culture. A first edition of Samuel Johnson’s dictionary, for example, somehow embodies the intellectual atmosphere of eighteenth-century London and the curmudgeonly nature of Johnson himself in a way that no facsimile can do. It is almost as though Johnson were actually present in the book. “Books have the most powerful and subtle connotations, for they are never only objects, they have a voice with which they speak across time and across lives....” (p. 200). Through the symbolism of his books, the collector can experience and participate in the lives of his heroes.

To Have and to Hold proposes half a dozen other factors that motivate the collector, which we cannot discuss here. But there is one factor of great interest to me that the author *does not* mention: aesthetic pleasure. Aesthetic contemplation of a beautiful object seems to lift one from an ordinary consciousness crammed with problems and ideas to a higher or transcendent level of consciousness, in which we somehow sense something greater than ourselves. We have all been moved in this way by a work of art or music. But can a collector’s books transport him aesthetically? Immanuel Kant, whose philosophy of art has been immensely influential, would say *no*. For Kant, aesthetic appreciation must be disinterested. One cannot experience an object aesthetically if one desires to own it. The collector, who is primarily motivated by just this very desire, would be precluded from aesthetic pleasure. With all due respect, I do not agree with Kant. There are occasions during which I experience certain books in the same way as I have experienced great art—that is, aesthetically. I value these experiences greatly and wish that they were more frequent. I may be deluding myself, but I believe that the aesthetic value of books is an important motivation for my own collecting.

Collectors will find *To Have and to Hold* both entertaining and thought provoking. There are many illustrations, although the reproduction quality is poor. Even so, the book is attractively designed, with pleasing page layouts.

DR. ALLAN L. SMITH is a Director of the Club and lives in Pleasanton.

Serendipity

Musings by the Committee Chairman

For all who admired the handsome design and fine press work of our past two volumes, 'twas only apprentice work. Printer Peter "Lead Ain't Dead" Koch, in spite of his fine collection of working antique equipment, still had not mastered a press. We like Peter, but what to do?

With pennants flying, bugles braying, and spurs jingling, the centurions of the Roxburghe Club rode to the rescue! The decision of the dinosaurs crowned Koch, with an ink-pelt naturally, the incoming Master of the Press! Well deserved, we say, though regretting that the Rowdy Table will be a little quieter now.

Koch follows cartoon historian Malcolm Whyte, who writes the most gracefully gracious letters we have read. BCC member Nancy Coopersmith, who enthralled us describing her indomitable mother, Victoria, and her collection of memoirs about growing up in England, is the new Printer's Devil. She wields a mean ink-ball! Be respectful to both. Our hearty congratulations!

Peter Koch is right that "lead ain't dead," and we even include polymer plates, as well as the freeform design Joe D'Ambrosio exhibits in *A Memoir of Book Design, 1969–2000* (\$175). What brings us to these musings: digital formats change so rapidly that after ten or fifteen years, files cannot be read. Likewise, microfilm deteriorates; we think that even crumbly 1890s wood-pulp paper has an edge. Meantime, the printed book lives on, creating enjoyment for generations.

Lest members forget, NOMINATIONS FOR THE 2004 OSCAR LEWIS AWARDS ARE DUE AT CLUB OFFICES BY OCTOBER 1! We trust the large size type will provoke nominations for achievement in the Book Arts and Western History. Both categories concern creation, from intellectual writing to equally intellectual production. On the former creativity, recall director Roger K. Larson's *Dear Master: Letters of George Sterling to Ambrose Bierce, 1900–1912* (\$175) our last book of 2002. A handsome production by the firm of – Peter Koch!

On the latter, the Spring issue of *The Gold Leaf: The Journal of the Hand Bookbinders of California* contains director Margaret Johnson's heartfelt introduction of BCC past president Joanne Sonnichsen when she won the Oscar Lewis Award for – what else? – bookbinding!

With sadness, now, we mark the passing of Wolfgang Lederer, 91, on May 13. UC Press's splendiferous designer and illustrator won the Oscar Lewis Award in

2001. In 1939, Lederer fled the Nazis, making Germany's loss our wonderful gain, and began creating wine labels for the best, Charles Krug, Paul Masson, and the Christian Brothers. His illustrations also complemented the printed pages of Nevada City's Harold Berliner, whose words have graced these pages.

Awards for BCC members keep coming in. The Commonwealth Club's silver medal for book arts, following hard upon one for the Club's *Splendide Californie!*, went this year to Heyday Books. With great élan, Heyday published Gary Snyder's journals and Tom Killion's woodblocks in *The High Sierra of California*.

Malcolm Margolin is always coming up with something. Great Valley Books is a new 2003 Heyday imprint. In June, we went to the fourth floor of that grand San Francisco institution of 1854, the Mechanics' Institute Library, to view David Stark Wilson's stunning black-and-white Central Valley photographs. Silos, barns, bridges, and other angular or round commercial buildings make up *Structures of Utility* (\$45).

We would be re-miss (re-mister?) if we did not take notice of Heide Benson's six-page cover story in the *Chronicle Magazine* of April 20, on the press in the old army steam plant. This is, of course, Andrew Hoyem's Arion Press and Mackenzie & Harris Type Foundry at The Presidio of San Francisco. Benson's title says it all: "The Art of the Book: Cultural Treasure Arion Press Concentrates on the Fine Print."

'Course, then there's times you just want to huck out the manuscript and forget about it. Sam Clemens hucked Huck and also forgot about him. He did not reckon with the detective editors of Mark Twain Project at The Bancroft Library. They joined the two halves of the *Adventures of Huckleberry Finn* manuscript into a definitive edition. UC Press sells it at seven cents a page, or \$75 for all 1,100.

Better than laughing at the travails of the poor manuscript, go to Broadway and chuckle at Twain's heretofore unperformed 1898 comedy, *Is He Dead?* Obviously, the coroner was wrong, as UC Press will issue it this fall, and...who knows?

Meanwhile, on the bits and bytes front, Stanford's head librarian, Michael Keller, digitizes away. Computerization of the card catalogue increased circulation by fifty percent; this project will extend its reach—as long as the library keeps clear of copyright snafus convoluted in the 1998 Digital Millennium Copyright Act.

If shipped abroad to India or the Philippines, books may be manually copied digitally for between \$1 and \$4, but cutting-edge Stanford, that birthed Silicon Valley, keeps control of its volumes. How? This spring, a Swiss company, 4Digital

Books, introduced huge book-scanning robots, and one resides on The Farm – diligently working so that it will not get the Axe.

Production of fine books leads to libraries, and libraries demand librarians. The BCC has impressed a good one for the Albert Sperisen Memorial Library. The indefatigable Barbara Land (please see her advertisement offering cataloguing services), who seems to know everything on everything, especially when we come up with some particularly obscure subject, is the one!

Of course, sometimes libraries are out-going. Former Director Daniel Volkmann Reagaled us with “uncollecting” through auctioning his Zamarano 80. Volkmann is the third collector to own all first editions of these building blocks of California history, following Henry Wagner and Henry Clifford; Yale’s Beinecke Library proudly maintains an inviolate set. We, however, will not take the mustard out of Volkmann’s plaster by giving away secrets, as his talk will appear in the QN-L later on.

Ah, for the simplicity of thumbing through a library card catalogue, letting your fingers do the walking. After using the San Francisco New Main Library’s glacier-speed computerized catalogue, one frustrated curmudgeon wrote the *Chronicle*, with tongue broadly in cheek, that he expends more time finding Tolstoy’s *War and Peace* than he takes to read it. Yet, help is on the way. The end of August should see lightning-fast new catalogue software that reads Chinese as well.

For obsolescent types who let their feet do the walking, nothing beats a good guide book. In early June, City Lights Books (poet Lawrence Ferlinghetti, prop.) celebrated a half century and almost fifty years of publishing. Its latest is Bill Morgan’s *The Beat Generation of San Francisco: A Literary Tour*, a wonderfully chatty travelogue that lights up bohemian San Francisco. Morgan’s walk is well worth the price of \$17.95 just for the stories.

For those who wish to expand their horizons even further, the Western Trails Research Association has released *Emigrant Shadows: A History and Guide to the California Trail* at \$24.95. You may bet it is good with Nevadans Marshall Fey, R. Joe King, Jack Lepisto, and Stanley Paher involved.

Using nineteenth-century and modern maps, the authors plot the Humboldt River Route beginning east of Lovelock, which then splits into the Truckee River and Carson River Routes. Diary excerpts, photographs, and vignettes enliven their stories. All described trails stop near the crest of the Sierra, where it is all downhill into the Central Valley.

We have been delving into Kevin Starr's magnificent six-volume *California Dream* series, so opulent, so luxuriant, so rococo. Justly he received this year's Oscar Lewis Award for history. Starr has dispatched the dreams of the 1990s to publishers Oxford University Press, and is well along with the 1950s. This leaves a gap of only 1963 to 1990. Of note for bookish sorts, Number 3, *Material Dreams* (1990), devotes fifty-five pages to Jake Zeitlin and thirty to Larry Powell.

Yet, when Dr. Starr discusses Phoebe Apperson Hearst and the University of California's master plan, the name of the architect who put it all into brick and mortar at Berkeley does not appear. Sally B. Woodbridge has provided a remedy in a handsome study, with illustrations and discussion placed together. *John Galen Howard and the University of California* is yours for \$44.95. Need we mention that UC Press is the publisher?

Has any book on California history released in the past two decades escaped without either a preface or dust jacket blurb from State Librarian Starr? Good for all of them, we say. We echo his praise for that "protean figure" in photography, "Weird Ed." Starr rightly speaks highly of Rebecca Solnit's enthralling masterpiece *River of Shadows: Eadweard Muybridge and the Technological Wild West* (New York: Viking, 2003, and \$25.95).

Adair Lara penned a story in the *Chron* on the closing day of June that made for delightful perusal. The long-time independent bookstore Cover to Cover, on the verge of closing in mid-June, is now well-covered by its 24th Street neighborhood in San Francisco. Peter Gabel, a professor of law at nearby New College, rallied Noe Valleyans to pledge \$200,000 to keep it open. This "loan of love," he maintains, gives residents that too-often missing "sense of community."

Echoing that feeling, Phoenix, a used bookstore down 24th, was one of the Magnificent Forty that pledged \$5,000 each. This depressed economy has hit Independents so hard that one joked, "We think of 'flat [sales]' as the new 'up.'" That should not be!

Additionally, Lara's lively *History of Petaluma: A California River Town* (1982), written when she was Adair Heig, is worthy of acquiring. After long years as a columnist, Lara is into bookish events. She described for the newspaper the bibliophilic dens of iniquity in California's Nevada County some weeks ago.

In April, the Club issued jointly a facsimile of an early production by a renowned founder of the Club, San Francisco Mayor Edward Robeson Taylor. His

work really is carved in stone. *Inscriptions at the Old Public Library of San Francisco* – which Taylor chose – is a must for collectors of world-famous printer Jack Stauffacher and those marveling at the world of the mind. For Taylor's personality, see the Club's lively 1968 biography.

Some of the inscriptions may be seen only here, as sensitive remodeling removed them when the 1915 building became the Asian Art Museum. Appropriately named type designer Sumner Stone, stone cutter Michael Harvey, and historian Gray Brechin produced a fine conglomerate of sharply angled commentary cemented into fine design for only \$55. Both the Club and the San Francisco Main Public Library, 100 Larkin Street (94102), are sources.

The salt evaporation ponds at the southern end of the Bay will, we hope, soon be returned to wetlands. To see a clear map, we turned on our computer, put our Microsoft Internet Explorer browser to work, and found our free information at the California Digital Conservation Atlas. Check it out!

Moving from tidal wetlands to deep water and those who go down to the sea in ships, Dean L. Mawdsley closed 2002 by giving us the fifth in the Pacific Maritime History Series. The National Maritime Museum Library sponsors these studies, and as we write, Andrew Hoyem is printing Librarian David Hull's 2002 Keepsake. *Up the River* is its title. We would quip, "without a paddle," but the subject of river steamers is replete with many paddles, side and stern.

In *Steel Ships and Iron Pipe* (\$29.95), Mawdsley concentrates on the ships, not the pipe, that Western Pipe and Steel Company produced. This South San Francisco firm produced eighteen vessels in the World War I era and forty-eight during the Second World War. Here is the epitaph of those sixty-six ships, many of which later flew the American President Line flag. War, disaster, and scrap have taken them all, while, except for rotting piles and the launching channel, the site of the South San Francisco manufactory is bare.

For once, *Chronicle* headlines said all that needs to be said: "San Francisco is No. 1 – In Books and Booze; Survey distills purchasing habits in U.S. Cities." To repeat the result: "San Franciscans spend more than anyone on drinking, reading." As the Club produces the best books anywhere, that makes Mike's Bar in the Club rooms the best watering hole ever! Drop in on Monday evenings. (See below.) 312 Sutter, above Grant Avenue, 5th Floor.

DR. ROBERT J. CHANDLER

The Committee for the Amelioration of Monday Evenings – an ad hoc group moved by the spirit[s] – has appointed Jack Maclean Wine Steward. Look for ever-better wines when you visit the Club on these traditional occasions of jollification.

Rollin T. Milroy, publisher at the Heavenly Monkey Press (1138 Lily Street, Vancouver, British Columbia V5L 4H6, Canada), sent us word about his latest effort: newly issued copies of *Kuthan's Menagerie*. It seems that only 60 of the edition's 130 copies were bound at the time of its publication (Nevermore Press, 1960). According to an opinion quoted in Roderick Cave's *The Private Press*, "no finer private press book has been produced in North America" than *Kuthan's Menagerie of Interesting Zoo Animals*. Fifty copies of *Kuthan's Menagerie Completed* are now available from Heavenly Monkey. Another interesting item from the press is a miniature book, *Duensing Titling*, presenting a new typeface designed, engraved, and cast into metal by Jim Rimmer. A few others among the press's fascinating letterpress productions remain in print; for more details, write, telephone 604-255-7705, or see www.heavenlymonkey.com

The 37th California International Antiquarian Book Fair will take place February 6–8, 2004, at the Los Angeles Airport Marriott Hotel. Over two hundred booksellers from around the world will take part. For more information: info@winslowevents.com

Gifts & Acquisitions

We have just acquired Marianne Tidcombe's book on the Doves Press, published by The British Library and Oak Knoll Press. This study covers the history of the press and the books issued by it, with an extensive and detailed bibliography of items printed, including letter sheets and other ephemeral pieces. It also discusses the controversy concerning the Press's type and the original partnership. There are notes on the inventory of the press at T. J. Cobden-Sanderson's death, The Hammersmith Publishing Society, and an excellent bibliography. This book, like the author's earlier work on the Doves Bindery, will be very helpful to people interested in further and more elusive information—a great benefit to all future researchers of the press.

The book itself is large, bound in gold-stamped green cloth, and protected by

a pictorial dust jacket. Many illustrations, eight in color, add further interest to this absorbing work.

We thank George Singer of The Ashley Book Company for help in this acquisition; anyone interested in the book should contact them at 802-863-0126; 40 College Street, #607, Burlington, Vermont 05401.

BARBARA JANE LAND

Belated thanks to Alastair Johnston of Poltroon Press for two letterpress items: "My Days with Richard," by Beverly Allen (Serendipity Books, Berkeley, 2002), a memoir of a brief encounter with the poet and novelist Richard Brautigan; it re-prints her letters to him from Italy in the early 1970s and is illustrated with photographs. It is a fine romantic evocation of those times, and the Hiroshige types sit handsomely on the large pages. The other is "Prose [Out] Takes" by Philip Whalen, Alastair's handsome – and handset! – memorial to the late poet, in an edition of 260 copies (Poltroon Press, Berkeley, 2002). The secret is out: The motive power behind a Chandler & Price is China Black tea.



Thanks are also due to Alastair Johnston for a copy of *Zephyrus Image: A Bibliography*, which he completed at his Poltroon Press, Berkeley, with assistance from a Book Club of California grant. Alastair, an authority on small presses, the literary scene, and the artist's book movement, here details "one of the most fugitive presses in American history." The proprietors were Holbrook Teter and Michael Myers; their press came into being in the early 1970s with ephemera responding to the events of the day. Some of those associated with the Press in these lively pages include Ed Dorn, William T. Wiley, Bill Barich, and Clifford Burke; other unique personalities abound, and there are terrific stories throughout. Does such spirit still exist somewhere in the world? We're glad to have Alastair's reminder of it, and done with such care and learning and pleasing design.



We now possess a copy of the admirable Sloan catalogue *The Volkmann Collection of the Zamorano 80*, inscribed to us by one of the authors, Dr. W. Michael Mathes. It is always a thrill to have for the library such tangible evidence of the member-

ship's scholarship and industry – Gary Kurutz was another contributor, and Texan Dorothy Sloan is a long-time Club member, as is famed collector Daniel G. Volkmann Jr. Thank you, Dr. Mathes.



Then our cup ran over: Daniel G. Volkmann, Jr., himself sent us a hardbound copy of the same wonderful catalogue, with a note commending the work of those who compiled it. Many thanks, Dan.



Another catalogue came from Brian G. Booth of Portland: *Glen Coffield, William Everson, & Publishing at Waldport, Oregon* (Friends of the Aubrey Watzek Library, Lewis & Clark College, Portland, Oregon, 2003). This nicely produced little item details Mr. Booth's collection, on view at Lewis & Clark through May of this year. Thank you for this reminder of some of the Club's wonderful members of the past.



On behalf of the Zamorano Club of Los Angeles, Doyce B. Nunis, Jr., has sent us a copy of *A Tribute to the Work of Richard John Hoffman, Master Printer and Teacher* by Edward Reřan Peřko. This wonderfully achieved book was published in an edition of 250 copies for the 75th anniversary of the Zamorano Club. Its type is Garamond and the paper is Mohawk superfine; the deep red cloth binding, stamped in gold, was done by Bruce and Mel Kavin of Kater-Crafts Bindery – a binding that works flawlessly. Others involved were Professor Nunis himself, who wrote the foreword and was joined in editorial labor by E. Peter Mauk, Jr., and Katherine Tolford; Kerry Lamb and William Salkin assisted the author in data entry. In addition to Mr. Peřko's essay on Hoffman's life and work, there are over four hundred bibliographical entries, plus a wealth of detail on such items as Zamorano invitations. Many illustrations evoke times past, and various elaborate borders in black and colors define the text pages. A color portrait of Mr. Hoffman is tipped in, showing him at work in 1981 on a hand-press that resembles a technicolor version of the Club's own Columbian. This is quite a book; thank you, Zamoranans all.

A few copies remain and may be ordered from the Zamorano Club, Attn.:

"Book Order," P.O. Box 465, Pasadena CA 91102. The price is \$135.00, which includes tax and shipping.



Local History Buffs, Aviation Afficionados, & Others, Please Note:

From Borden Publishing of Los Angeles comes *The Life and Times of Robert G. Fowler* by Maria Schell Burden (1999). A native of San Francisco, born in 1883, who grew up in the small California town of Gilroy, Fowler spent his youth as an automobile enthusiast, once besting the legendary Barney Oldfield in a race. Early in the twentieth century, he became a racing pilot, and in 1911 enrolled in the Wright School of Aviation. In September of that year, Fowler undertook an adventure-laden and exhausting but ultimately successful transcontinental flight.

Fowler's next achievement landed him in a San Francisco jail in 1914 for the technically illegal feat of flying over the Panama Canal during its construction, his companion the cameraman Ray Duhem. They exhibited the film Duhem so perilously shot—and thereby attracted the attention of the U.S. Marshals. The local Grand Jury ultimately dismissed the case because the film was not after all a danger to Canal security.

Information: Borden Publishing, 1611-A South Melrose Drive, 108, Vista, California 92083; telephone, 760-594-0918; email, bordenpublishing@msn.com

A Wonderful Event

Peter Koch's printing studio in Berkeley was the setting, on July 26, for a toast to Sandra Kirschenbaum on the occasion of the publication of *The Complete Index to Fine Print*. Sandra was the founding editor of that revered publication; the useful *Index*, published by Pro Arte Libri and Oak Knoll Books, is available from the latter: oakknoll@oakknollbooks.com

And: Save October 3-5, 2003, for the Oak Knoll Fest, the annual fine-press gathering and book sale in New Castle, Delaware.

For a Forthcoming Exhibition...

Dr. Roatcap hopes to display some of the striking psychedelic art that appeared in the Bay Area in the 1960s – posters advertising Bill Graham events and comparable graphics. Members who would like to share their ephemera for this exhibit

should let Dr. Roatcap know, either directly or through the Club. Dr. Roatcap may be reached at (415) 239-7710 or adelaroatcap@netzero.net

Publication Notes

Jonathan Clark of The Artichoke Press has Richard H. Dillon's *Napa Valley Heyday* quite well in hand, and Patrick Reagh has done much of the preliminary work on *WPA Federal Art Project Printmaking in California, 1935-43* by Dr. Elizabeth G. Seaton. It remains to be seen which of these exciting books will appear first, but chances are good that they will both be out in 2003.

ELECTED TO MEMBERSHIP

New Sustaining Members

Hans and Maria Baldauf	San Francisco	Mr. & Mrs. Peter Zischke
Nadezhda R. Henry	Grass Valley	John Hardy

New Regular Members

Simon Blattner	San Francisco	Membership Committee
Ward Dunham	San Francisco	J. Curtiss Taylor
Doug Erickson	Portland, OR	Peter Koch
Mary Manning	San Francisco	Kathleen Burch
John Wallace Skinner	Lakewood, OH	Lawrence N. Siegler
Dr. Carl U. Weitman	Beachwood, OH	Lawrence N. Siegler

The following member has changed from regular to sustaining status:

Barbara Land	San Francisco
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Annual Meeting

The ANNUAL MEETING of The Book Club of California will be held in the Club's rooms at 312 Sutter Street, Suite 510, San Francisco, California, on Tuesday, October 21, 2003, at 12 m. Those attending are invited to remain for lunch and the regular Board of Directors meeting. Please telephone Staff at (415) 781-7532 to order a sandwich.